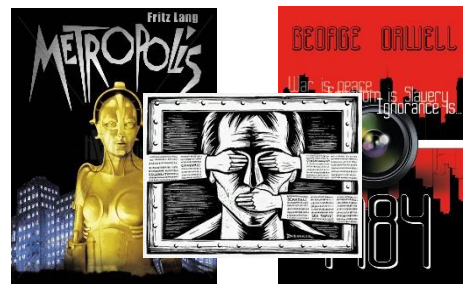


Introduction to Module A Intertextual Perspectives: *1984* and *Metropolis*

Module A is a comparative study so you must be able to compose an integrated response that compares and contrasts the perspectives presented in the texts and the key ideas that are conveyed. This is achieved through an analysis of form, structure, content, textual details and features and how the purpose and context of their composers has influenced these choices. This analysis should demonstrate that you clearly understand the role that context plays. Therefore, ensure that you:



- Understand Lang and Orwell's perspective and purpose and those aspects of context that have clearly influenced the representation of the perspectives and values present in the texts and the key ideas that are conveyed.
- Develop a range of conceptual thesis statements that reflect your point of view.

Concepts

1. **Contextualisation:**
 - The effects of **social, cultural and historical contexts** and questions of **value** on the construction and meaning of the texts.
 - How context influences the composer's choice of language forms and features and the ideas, values and attitudes conveyed in each text.
2. **Perspectives:**
 - The way characters see the world based on their assumptions, values and experiences.
 - How the perspectives of the characters in texts reflect the composer's perspective, context, purpose and audience.
3. **Intertextuality:**
 - How the perspectives of the characters and the content of the texts inform your understanding of the influence of the composers' contexts, purpose and audiences.

Key Questions:

- How and why are texts products of their times?
- What do the characters' perspectives in texts tell us about the influence of the social, cultural and historical context, purpose and audience on their composer?
- How does context influence the composer's choice of language forms and features and the ideas, values and attitudes conveyed in each text?

Thesis or Line of Argument

A thesis or line of argument should reflect your perspective and understanding of what you have learned about the role that context plays in influencing the form, content, ideas, crafting of characters and their perspectives and the language features. It should be used to shape and direct your integrated response and should be supported and/or challenged by your analysis of *Metropolis* and *1984*.

Ask yourself what you have discovered about what drove Lang and Orwell to use the dystopian genre to comment on their worlds and what messages they wanted their audiences to remember. They are concerned that traditional values have been compromised.

Suggested opening paragraph

Present your overarching conceptual thesis or line of argument that reflects the module and responds to the question. Then make a statement that responds directly to the question using some of the

question's key words or synonyms. Follow this with two to three supporting ideas through references to *Metropolis* and *1984* that will enable you to respond to the question and support and develop your thesis.

Body

- Begin your paragraphs with a topic sentence that transitions from the previous paragraph and furthers the key ideas.
- Provide textual references and an analysis to support your ideas. Ensure that you revise language and film techniques.
- Weave throughout the essay references to the context and values, and how they have influenced the texts.
- Move between the texts with a balanced analysis. E.g. A paragraph on how the genre, form and structure frame the way that characters' perspectives are revealed would either include both texts or feature a paragraph on each that presents a comparison and contrast.

Conclusion

Return to the question and provide a decisive conclusion to your argument.

Possible Module A questions

In this task you will be assessed on how well you:

- evaluate the relationships between texts and contexts
- organise, develop and express ideas using language appropriate to audience, purpose and context.

The HSC questions will be grounded in the rubric. Consider how you would respond to the following questions:

1. George Orwell's *1984* and Fritz Lang's *Metropolis* use the dystopian genre to confront their audiences with the key concerns of their times. Identify one key concern and discuss how and why it is revealed through the perspectives of the male and female protagonists in both texts.
2. To what extent does your comparative study of *Metropolis* and *1984* demonstrate through the perspectives of the characters the importance of not compromising core values?
3. 'When we consider the intertextual connections between texts through an exploration of the characters we come to realise the significance of a composer's purpose and context.' Focusing on two key characters from each text examine the influence of purpose and context.
4. 'Discovering the connections between texts enhances our understanding of our humanity.' Discuss this statement in relation to what you have discovered about humanity through the perspectives of the characters in *Metropolis* and *1984*.
5. 'Despite differing contexts, *1984* and *Metropolis* present similar warnings regarding control.' Discuss how both composers communicated these warnings.
6. 'In what ways does a comparative study accentuate the distinctive contexts and perspectives of your texts?'

Mark	Guidelines
17–20	<ul style="list-style-type: none"> ▪ Explores skilfully the ways their appreciation of both texts is enhanced by a comparative study of ▪ Demonstrates perceptively an understanding of the relationship between texts and contexts using well-selected and detailed textual reference ▪ Composes a perceptive response using language appropriate to audience, purpose and form.
13–16	<ul style="list-style-type: none"> ▪ Explores effectively the ways their appreciation of both texts is enhanced by a comparative study of ▪ Demonstrates thoughtfully an understanding of the relationship between texts and contexts using detailed, relevant textual reference

	<ul style="list-style-type: none"> Composes an effective response using language appropriate to audience, purpose and form
9–12	<ul style="list-style-type: none"> Explores soundly the ways their appreciation of both texts is enhanced by a comparative study of Demonstrates a sound understanding of some aspects of the relationship between texts and contexts using some relevant textual reference Composes a sound response using language appropriate to audience, purpose and form
5–8	<ul style="list-style-type: none"> Explains some aspects of the connections between the prescribed texts Demonstrates limited understanding the relationships between texts and contexts Composes a limited response
1–4	<ul style="list-style-type: none"> Describes aspects of the text using elementary knowledge May attempt to describe aspects of the texts and contexts Attempts to compose a response to the question

Evaluate the opening of this essay using the guidelines and what we have discussed about Module A:

Question: How has your consideration of the intertextual perspectives of Orwell’s *1984* and Lang’s *Metropolis* conveyed through their characters informed your understanding of why and how individuals challenge the established values of their time?

Greenblatt’s theory of New Historicism promulgates the notion that texts are contingent upon the values, contexts and perspectives of their period and composer. Hence, a consideration of intertextual perspectives elucidates that individuals challenge established values when they see flaws in society and conflict with personal beliefs. Orwell and Lang, in *1984* and *Metropolis* respectively, both utilise the anti-heroic character to achieve their purposes; the values and actions challenged by their characters mirror the composers’ realities. Orwell highlights the passivity and succumbing to institutional control - instead promoting expression and truth - and Lang challenges the concurrent devaluing of the lower class and heightened valuing of technology, by instead advocating for social unity and empathy. Tension within Lang and Orwell’s contexts catalyses their messages, which are conveyed through the perspectives of characters that challenge established values in their textual worlds.

A crucial theme in *1984* evident through the perspective of the anti-hero Winston is the concentration of power, seen with the Party and Big Brother. Orwell’s anxiety concerning the rise of totalitarian governments across Europe is reflected in the novel, which is, at the core, a warning against continued passivity by society; allowing governments to accumulate power. The dystopian genre conveys an amplified image of the future of British society, where the government has absolute power and freedom is extinct, and perhaps most influential upon this depiction is Orwell’s observation of the rise of dictatorships and the oppressive conditions afforded to coal miners across the country. He witnessed government disregard firsthand, and the text reflects this through

Winston's observations- for example *The Party seeks power entirely for its own sake and the more the Party is powerful, the less it will be tolerable*. Both these quotes utilise high modality to emphasise the extent of control, and this is also portrayed through the control of language. The oxymoron *the lie became truth* highlights the ability for the Party to completely change history and beliefs, and this is further accentuated with the imperative line *the past had not merely been altered, it had actually been destroyed*. This *destruction of words* allows the control of thought- *tearing human minds to pieces and putting them back together again in new shapes of your own choosing*- this metaphor is the most vivid expression of the Party's power. Orwell's key influences here would have certainly been Bakhtin and Foucault, whose works both emphasised the authority of language upon thought. Ultimately this provides a shock to the audience, with Orwell challenging British society through Winston's perspective, to avoid the growth of centralised power.

Fritz Lang, in *Metropolis*, also directly challenges social norms, and this is seen predominantly from his protagonist Freder's perspective. In Germany, dynamic changes occurred following WW1 and the turbulent Weimar Republic period, culminating in rapid industrialisation, and the prominence of ideologies such as Fordism and Taylorism. Technology came to be highly valued and seen as the tool for both stimulating the nation's advancement and distancing them from the shame of the war. However, this led to a devaluing of the working class, as the upper class became wealthier, and this conflicted with Lang's Christian values of compassion, and his conservative, nationalist perspective. It is predominantly through highlighting the suffering of the workers and the dangers of technology that he challenges established values. This is potent in the opening scene, which immediately confronts the audience through stylised mise-en-scene with uniformed, emotionless workers. The contrast in speed between the entering and exiting men highlights that they are exploited by the machines, and the energy is drained from them. This sense of helplessness and entrapment is emphasised by the motif of lines and bars in the opening scenes. Supplementing this is the 'Moloch' scene, where workers are 'fed' to an immense machine that Freder hallucinates to be Moloch, the devourer of the Israelites in the Bible. The iris shot of Freder facing towards Moloch clearly conveys his shock, which incites realisation of the inhumanity afforded to the workers, due to the technologies available. The danger of technology is made further evident by the symbolism of Rotwang's hands, one of which is artificial due to an accident while constructing the robot Futura. This posits that man may not have complete control over technology, and that there must be an element of caution. Lang clearly seeks to evoke his audience to acknowledge the immorality afforded to workers in their own society, as well as the risks of technology, which further catalyses the realisation that society cannot continue along its current trajectory.